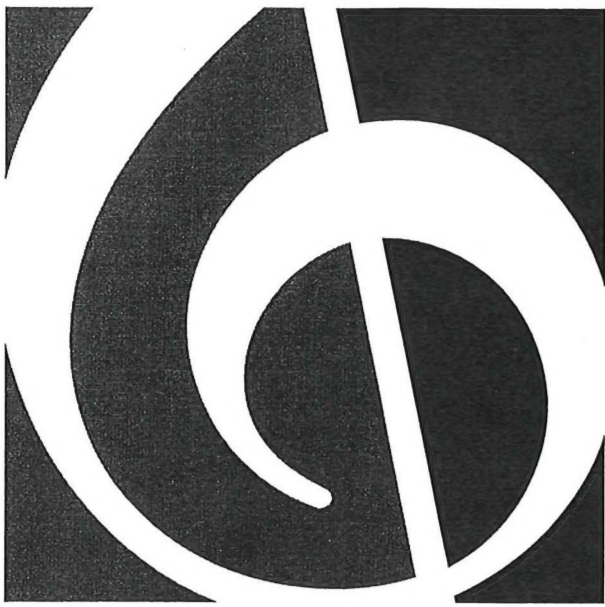


CD 2005--13/14

FACULTY *of* MUSIC



2004-2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, February 11, 2005
8 pm. Knox College Chapel

University of Toronto
Faculty of Music
presents

The University Women's Chorus
Robert Cooper, C.M., conductor
Mia Bach, pianist

VOICES OF TEREZIN

PART ONE

FOR THE CHILDREN: No Silence of the Soul (1997)

Robert Evans (b. 1933)

1. On a Sunny Evening
2. You Grey Steel Clouds
3. Tears
4. The Rose
5. The Future
6. The Garden
7. Terezin News Agency
8. Birdsong I
9. Birdsong II
10. Faith in Nothing
11. To Olga
12. The Little Mouse
13. Summer is a coming in
14. Yes, That's the way (Kathleen Moore, solo)
15. Morning Song
16. Would you care for some Dessert?
17. Home
18. Remember

Robert Evans, adult narrator; Sarah Crittenden, child narrator; Julianne Scott, clarinet;
Laura Reid, violin; Hector Moreno, cello; Andrew Dunsmore, percussion; Mia Bach,
piano

- INTERMISSION -

PART TWO **John Freund**

lover of choral music, opera, the arts and life and... a Holocaust survivor
reads excerpts from his personal journal, dedicated to his daughter, Carole,
on the occasion of her 16th birthday:

I was one of the lucky few: the story of my childhood

O LOVELY PEACE (from *Judas Maccabaeus*)

G.F. Handel (1685-1759)

BIST DU BEI MIR'

J.S. Bach (1685-1750)

MA NAVU (*How Beautiful Upon the Mountains*)

arr. Barbara Wolfman

SHADE OF NIGHT (from *Songs of Awakening*)

Michael K. Runyan

VESTIGIA

Imant Raminsh (b.1943)

Christine Lee and Laura Klassen, solos; Laura Reid, violin; Hector Moreno, cello

CITY CALLED HEAVEN

arr. Josephine Poelinitz

Megan Prashad, solo

PSALM 23

Srul Irving Glick (1934-2002)

DEEP PEACE

Bill Douglass

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TEREZIN: JOURNEY TO DEATH

After many months of persecution, in which the personal freedoms, status, calling, property and privacy of the Jewish were curtailed, the so-called "final solution" to the Jewish question was to concentrate these citizens until their "liquidation" in extermination camps such as Auschwitz, Birkenau and Dachau. Thus the Nazi authorities established a ghetto in 1941 in the former fortress garrison town of Terezin, North Bohemia. The fact that Terezin was only a temporary holding place on their journey to death — many Jews were told that Terezin was a spa for the elderly — was concealed. In less than four years of its existence, a staggering 140,000 prisoners from Bohemia, Moravia, Germany, Austria, Hungary and Czechoslovakia entered its gates ... never to return.

Able-bodied persons as well as children over 14 years worked hungry 10-12 hours a day and lived temporarily in segregated barracks steeped in squalor and disease. Some 15,000 children (ages 9-15) were gradually deported to extermination camps and ghettos in the east. Very few lived to see the liberation of Terezin, often

succumbing to hunger, exhaustion and infection before their transfers could take place.

Remarkably despite these atrocities, most Terezin "citizens" were not defeated by the daily suffering and oppression to which they were subjected, but instead took every opportunity to liberate themselves from it. Many in pre-ghetto days had been artists, composers, conductors, singers, instrumentalists and writers. In this mortifying environment, isolated from the world and loved ones, they used all remaining energy to create a rich cultural life encompassing theatrical and musical productions, lectures, and the creation of paintings, music, poetry and prose. While realized in secret at first — some lost their lives for this courage — such entertainments sharing hope, pain and tragedy came to be flaunted and exploited through the Nazis' propagation aims. The Nazi command, in turn, used these activities to demonstrate the well-being and "freedoms" of the citizens.

The citizens' enthusiasm, sheer strength of will and cultural activity formed a striking influence on the lives and creative

endeavours of the child prisoners as well. Separated from their parents, but largely spared a view of the human suffering and tragedy of the adults' existence, they believed in a happy tomorrow and had no inkling that their own death sentences were written and signed. Beautiful friendships came about and in this spirit of tolerance and unselfishness, the children drew pictures, wrote poems, published magazines and gave theatre performances, expressing their joy and sorrow and sharing their memories of lost homes, longings for family, fears of the present realities and hopes for a life after Liberation. For instance, transferred friends inspired poems of longing to follow them and the wish to meet again somewhere in the unknown. In this childish world of interesting things, friends and fun, the joyless trials of

everyday life could be displaced even for a moment.

Over half a century, the more than 4000 drawings and hundreds of poems created by the children of Terezin have become a sensitive heritage of and memorial to thousands of children who were not permitted to reach adult age, but rest anonymously in unmarked graves. These graphic and literary examples afford generations far removed from the pain of this time a powerfully moving historical source of real ghetto conditions and life and insight into the children's inner feelings as prisoners — their suffering and small childish joys, fears and faith in a better future. Theirs is a legacy that is now ours to treasure and to learn from for the benefit of children to come.

PROGRAM NOTES, TEXTS AND TRANSLATIONS

For the Children: No Silence of the Soul
ROBERT EVANS (B. 1933)

For the Children was commissioned by the Toronto Children's Chorus through the generous assistance of the Laidlaw Foundation

I hope that the experience is not one of the listener overhearing as if from a distance, dispassionately; rather, that the listener is inextricably drawn to the poetry and music on an emotional rollercoaster; challenging perceptions about children, concentration camps, defending the children's deepest, innocent, open and wondrous view of our world.

It is the same world we inhabit, but with the innocence and the inward eyes. The emotions are not so rigidly calcified as ours. They are spirit-filled. But more, they reflect an ugly, hurting external world that has forced them to retreat into a huge, focussed, larger and more poignant internal world, in a way protected from the hurt and more directed to vivid memories of happier times, always with a shadow of the hopelessness of tomorrow nagging at the door. The children cannot forget Prague, sunlit gardens, birds,

travelling, love and beauty in spite of their surroundings.

Through translation and several later editions of the poetry of the Terezin children, I discovered where I must go. My journey took me to Prague and the Zidovska Museum; to the concentration camps large and small of Terezin; east to Southern Poland and Auschwitz; and 3 km. away, Auschwitz-Birkenau and the family camp BIIb: the final end of so many where they heard the horror of the pronouncement, "Selection" or "Transports to the East".

The poems sing or I couldn't have set them. Whether brief as "Tears" or longer as "On a Sunny Evening"; whether sardonic as "Would You Care for Dessert?" or openly hopeful and happy as "To Olga", they move as an adult — experienced, tutored in the ways of the world, not 13-14 years old facing inevitable death in a gas chamber.

The listener should also be aware of the sophisticated use of image by the children. One will become sensitive to the garden, the sorrowful fields and smoke from chimneys that are used as metaphors

for fields where the Nazis spread ashes or smoke from the chimneys of crematoria. Sometimes, their joy is simply unalloyed and excited as in "To Olga". But more frequently, this joyful emotion dissolves into cynicism or despair at the conclusion of the poems.

The poetry shows a penetrating mirror of the children, their feelings and life in the camp. In addition, the boys' mentor in barracks L417, Valtr Eisinger, led them to produce 800 pages of the weekly newspaper, *Vedem* ("I Lead"). Names were changed, acronyms and pseudonyms abound as well as general names such as *Academy* or collective names such as *Koleba* — two letters from each of three boys. *Vedem* lasted two years.

The four manuscripts contain some of the work of adult composers in Terezin. One man, not shown here, composed an opera for children entitled *Brundibar*. It is reported to have had about 55 performances in the camp, not all on stage but at hidden street corners and in stairwells or barracks.

For me it has been an uncommon and searing spiritual odyssey over two years: at times remembering the barren wasteland of Auschwitz-Birkenau, punctuated only by the smokestacks of the barracks along with two reconstructed barracks. And I will never forget the cold — a cold that penetrated to the bone. It was like none other.

I ask you to join on this journey with the children and remember. - *Robert Evans*

TEXT: CHILDREN OF TEREZIN

1. On a Sunny Evening (Anon.)

On a purple sunset evening, under wide
flow'ring chestnut trees
Upon the threshold full of dust
Yesterday, today, the days are all like these.

Trees flower forth in beauty,
Lovely, too, their very wood all gnarled and
old that I am half afraid to peer into their
crowns of green and gold.

The sun has made a veil of gold so lovely
that my body aches.
Above, the heavens shriek with blue
convinced I've smiled by some mistake.
The world's abloom and seems to smile.
I want to fly but where? How high?

If in barbed wire, things can bloom why
couldn't I?
I will not die.

2. You Grey Steel Clouds (Hanus Hachenberg)

You grey steel clouds, driven by the wind
Carrying within you ash-gray smoke
Carrying within you the blood-red phantom
of strife
Like the eternal pilgrim waiting for his
death.
I want one day, like you, to cover distances
Far into the future, never to return.
Forever our hope and our symbol
You, whose tempest can veil the sun
You, driven by time, but followed by day!

3. Tears (Alena Synkova)

And then come tears,
Without them there is no life.
Tears inspired by grief,
Tears that fall like rain.

4. The Rose (Franticek Bass)

The rose, the rose, how marv'llously sweet
it smells.
The scent wafts far over the countryside,
This rose, the scent wafts far,
The sweet, familiar scent drifts o'er the
sorrowful fields,
Alas, already it withers, the rose,
the rose, the rose is already faded,
the scent, dies,
that wonderful fragrance, that resplendent
rose.
That rose, the rose.

5. The Future (Hanus Hachenberg)

Applause fills the hall;
The curtain's black veil,
Folded in waiting, will soon part.

A ray of expectation shadows the darkness
around,
Lulled by wonders yet to come, the crowd
Slowly bow their heads. A tremour passes
through them.

They are dreaming of the next thing,
How the world will bring them a goose,
The universe bow and submit to their
"Ego."

Meanwhile the action goes on, whistling
across the stage,
And the crowd, food on its mind, purses its
lips.

6. The Garden(Franta Bass)

A little garden,
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.
A little boy, a sweet boy, like that growing
blossom.
When the blossom comes to bloom, the
little boy will be no more.

7. Terezin News Agency (Anon.)

And now this news just in from the Terezin
News Agency -
Zdenek Taussig is to join our Home within
the next few days.
Let us hope that his arrival will see an
increase in the sporting spirit in our
home.
I would also like to report that miracles still
happen.
Our beloved Jirka Bruml didn't spill a
single drop from the wash basin.
Nothing like it has occurred in our sixty
weeks of self-government.
This ends my broadcast. I will now switch
you to Radio Cuckoo Land.

8. Birdsong I (Anon.)

He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I want to sing about,
Nor what I want to sing about,
sing that the world is full of loveliness, full
of loveliness

When dew drops sparkle in the grass and
earth's aflood with morning light
A blackbird sings upon a bush
To greet the dawning after night.
Then I know how fine it is to be alive.
Oh, try to open up your heart
Then if the tears obscure the way,
You'll know how wonderful it is to be alive,
alive, alive.

9. Birdsong II (Anon.)

The poor thing stands there vainly,
Vainly he strains his voice -
Perhaps he'll die. Then can you say how
beautiful is the world to-day?

10. Faith in Nothing (Hanus Hachenberg)

I dreamt deceptive dreams
In the distance, shelters collapse
Black clouds of terror pass
We are only wrecks on the sea.
Flames pour over in waves
And I fall over the foam, rags on bones,
I have lost my strength, my breath,
In the garden roses grow
Walk with you silently, close by.
I can embrace the glow,
Because I am alone, of God's shining
heaven
Everything is born in loneliness that the
world might drink its fill.
In ashes left by flames
And I know:
There, there is nothing I alone
Nothing.

11. To Olga (Alena Synkova)

Listen!
The boat whistle has sounded now
And we must sail
Out toward an unknown port.
Listen!
Now it's time.

We'll sail a long, long way
And dreams will turn to truth.
Oh, how sweet the name Morocco!
Listen!
Now it's time.
The wind sings songs of far away,

Just look up to heaven
And think about the violets.
Listen!
Now it's time.

12. The Little Mouse (Koleba)

A mousie sat upon a shelf catching fleas in
his coat of fur
But he couldn't catch her, couldn't catch
her
what chagrin so sad, so sad
She'd hidden away inside his skin
He turned and wriggled,
Knew no rest,
That flea was such a nasty pest.
His daddy came and search'd his coat,
He caught the flea and off he ran
To cook her in the frying pan,
The little mouse cried
Come and see, come, come and see,
For lunch we've got a nice fat flea.

13. Summer is a Coming In (Anon.)

Summer is a comin' in
No shirt have I to wear
Thank God my friend in the clothing store
will find me something there
Sing cuckoo

When man progressed to artificial light
He said, "Let there be darkness"
And introduced the blackout.

14. Yes That's the Way (Koleba)

In Terezin in the so-called park,
A queer old grandad sits somewhere there
in the so-called park
He wears a beard down to his lap,
And on his head a little cap
Hard crusts he crumbles in his gums
He's only got one single tooth
My poor old man with the working gums
Instead of soft rolls lentil soup
My poor old grey-beard
My poor old grey beard
Somewhere there in the so-called park in
Terezin
My poor old grey beard.

15. Morning Song (Anon.)

I picked a small forget-me-not
And kissed it, oh so tenderly.
The sun bathed in blood, searing hot
Before shining on the world so longingly.

Tender forget-me-not in your blue robe,
Growing high upon the steepest rock,
Know you not that on our haunted globe
The blood-soaked sun can only rise to
mock?

16. Would You Care For Some Dessert? (Josef Taussig)

A clean tablecloth tasteful tables
Gentlemen in dark suits
Girls painted scarlet
witty repartee witty repartee bluesy repartee
swinging jazz
Coffee serv'd in the salon
You can even get whipp'd cream
or just get whipp'd
But that's next door.

17. Home (Franta Bass)

I gaze and gaze
Into the wide distant world,
Toward the southeast;
I look towards my home,
Towards the town
Where I was born,
My town, my native town,
m•sto me m•sto
rád se vrátím k vám
How gladly I would return to you.

18. Remember (Ben Steinberg, Robert Evans)

Yizkor, Yizkor,
Domine sempiternae,
Yizkor Elohim, sempiternae,
Yizkor Elohim, nishmot banayich
Dona eis dona requiem, requiem
Yizkor Elohim, Requiem, Shalom

ROBERT EVANS, composer
Robert Evans, an Elora resident, combines
careers as a composer, performer, writer,
poet and photographer with responsibilities
as Lecturer at the University of Toronto and
Williams College. A graduate in music of

the University of Toronto, Mr. Evans pursued private studies in composition with Dr. Samuel Dolin, Dr. John Weinzwieg and John Paynter (England).

Mr. Evans' numerous compositions include works for woodwinds, brass and instrumental and choral ensembles and have been commissioned by leading institutions such as the Elora Festival, the Jubilate Singers and the King's College Choir, Cambridge. These have been performed in Canada and Europe, recorded by the Toronto Mendelssohn Choir, the Amadeus Choir and Toronto Children's Chorus and aired extensively on CBC Radio. Mr. Evans' *For the Children*, was commissioned by the Toronto Children's Chorus, and received its world premiere on Nov. 16, 1997.

Bist Du Bei Mir

J.S. BACH

*Bist du bei mir; geh' ich mit Freuden
zum Sterben und zu meiner Ruh'.*

*Ach wie vergnügt wär so mein Ende:
Es drückten deine schönen Hände mir die
getreuen Augen zu.*

If Thou art nigh, Then am I joyful,
Though death await, I trust in Thee.

Ah blessed delight, if at my dying,
Thy gentle touch. Thy tender hand, might
my faithful eyelids softly close.

Ma Navu (How Beautiful Upon the Mountains)

J. SPIVAK

*Ma navu al heharim
rag'le ham'vaser ho!
Mash'mia y'shua,
Mash'mia shalom.*

How beautiful upon the mountains are the
feet of the messenger of good tidings: of
salvation and of peace.



UNIVERSITY WOMEN'S CHORUS

Robert Cooper, conductor

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Lauren Bird
Megan Heller
Laura Klassen
Christine Lee
Joanna Leung
Cecilia McKibbin
Alicia Mighty
Kathleen Moore
Stephanie Oke
Brooke Richardson
Christine Suh
Tamara Vaughan

SOPRANO 2

Irene Apanovitch
Raylin Barnsdale
Natalie Basta
Julia Bentley
Tracee Noelle Downer
Roseane Greco
Kristin Haynes
Laura Kim
Susan Lam
Natalie Mak
Jennifer Matys
Sarah Pomper
Megan Prashad
Angie Roides
Anne Wong
Justine Wong
Elizabeth Margery Young

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Vivian Chiang
Angel Chen
Larissa Doherty
Natalie Gajewski
Grace Ha
Emma Heath-Engel
Chelsea Hughes
Maria Kaushansky
Danielle Kolenko
Andrea Nagy
Lindsay Tsuj
Yana Zhalezniakova

ALTO 2

Sachi Adachi
Rebecca Banman
Maria Christina Chern
Elaine Choi
Veronika Davy
Tanya Krosel
Chelsea Laird
Allison Law
Candice Leung
Karyn Raymond
Jee Eun (Megan) Shin
Amy Valyear
Deyi Ye
Jiao Zhang

BIOGRAPHY

One of Canada's leading choral conductors, **Robert Cooper, C.M.**, began his career under the tutelage of Helmut Rilling and Robert Shaw. He is currently the Artistic Director of the *Orpheus Choir of Toronto*, *Chorus Niagara*, the *Opera in Concert Chorus*, and is a teaching member of the Choral Department, Faculty of Music, University of Toronto. As a superb choral trainer and conductor, Mr. Cooper also provided strong artistic leadership to the *Toronto Mendelssohn Youth Choir* for 22 successful years, influencing over 2000 young adult singers. Many of those singers have gone on to solo careers, while others are adding their own voices to various choirs across Canada.

He enjoys a distinguished career as a guest conductor and clinician working with many of Canada's leading choral organizations and provincial choral federations. He has had the honour of conducting the *National Youth Choir of Canada* and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. He recently conducted concerts with Symphony Nova Scotia and the London Symphony, as well as conducting

Newfoundland's *Festival 500* and productions for Toronto Operetta Theatre. In addition to his work with choirs, Robert Cooper has been involved with the presentation of more than 80 operas and has been a frequent guest conductor with opera companies across Canada. This October Mr. Cooper adjudicated the international choral competition *Let the People Sing* in London, England. He has also recorded CD's of both opera and choral music and provided choral backup for films and Stratford Festival productions.

Robert Cooper has served as President of both the Ontario Choral Federation and the Association of Canadian Choral Conductors and is on the Board of Directors of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all of Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

In June 2003 Robert Cooper received an Honorary Doctorate degree from Brock University for his significant contribution to the Canadian choral community. Also in the same year, he was made a Member of the Order of Canada.

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